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Remarks: This is the first in a series of reviews of the AERODYNAMIC magazine Suchasnist, which I have arranged to have done monthly through Prolog's VP Dr. Prokop (AECASSOWARY/17). When I see Prokop I shall tell him we would like somewhat more detail on the political articles, their significance and possible impact. I think this is a good start, however. Will pass on any comments or requirements you may have, during the next meeting as well.

Also, at my request, A/17 has given me bio and background data on Suchasnist contributing editors, some of whom we have files on. Others will be traced and 20k's will be opened.

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SUCHASNIST, June 1970, No. 6 (114).

Bohdan Rubchak, "Luk" /The Bow/

A new poem by a member of the New York Group - a group of younger Ukrainian emigre poets who began their writing careers in the United States in the 1950s. The poet describes the glories and sorrows of the past when the bow was the honorable weapon.

Oleksa Izarskyy, "Kyiv" /Kiev/

This is the first of approximately six installments of a full langth novel by an older emigre novelist. This part is set in 1937 in Kiev where a young man from Poltava comes to begin his studies at the University of Kiev. Described are the boy's first impressions of Kiev, his search for living quarters, and his first meetings with fellow students.

Wasyl' Holoborod'ko, "Z Tsyklyu Pastukh Kvityiv" /From the Cycle "The Flower Shepherd"/

A selection of six short poems repreinted from the collection Letyuche vikontse /The Flying Window/ which was published by the First Ukrainian Publishing House, Paris 1970. W. Holoborod'ko belongs to the youngest generation of Soviet Ukrainian poets. His highly lyrical works have been acclaimed both in Ukraine and abroad. In 1965, the poet, then just a beginner, was the subject of a debate between Ivan Dzyuba and Dmytro Syedykh which turned on his choice of themes and his modernistic manner of ~~px~~ expression.

Anatoliy Makarov, "Pro poeziyu I. Dracha ta V. Holoborod'ka" /On the Poetry of I. Drach and V. Holoborod'ko/

Two essays by Anatoliy Makarov, a Soviet Ukrainian critic, from his collection of literary essays entitled Rozmayittyia tendentsiy /A Variety of Tendencies/ which was published in Kiev in 1969. In the first essays, "The Psychological Tendencies of Lyric Poetry", which is reprinted in full, the author examines the various attempts by contemporary poets to represent modern reality in lyric poetry by means of a deeper individualization of concrete experience. He deals with new realistic modes of lyric conception of the universe and new possibilities of portraying in poetry those aspects of spiritual life of modern man which have so far been avoided, consciously or unconsciously, by poets. He uses as his examples Wasyl Symonenko as the first to propose the theory of the "earth's gravity", that is, a compromise between abstract "cosmic" perception and concrete sensation of social actuality, and Wasyl Holoborod'ko as one of a group of

post-60s poets whom he considers an exponent of "psychological poetry". Makarov examines Holoborod'ko's use of intuitive associativeness in order to reach the very roots, the secret depths of modern man and concludes with a call to criticism to keep up with artistic practice and overcome the "sociologism" and formalism which limit it to "ideological" interpretations. In the second essay, "To Perceive the World Seriously", which is reprinted in an abridged form, Makarov criticizes Ivan Drach's latest collection Balady Budniv /Ballads of the Everyday/. He feels that in this collection Drach has abandoned his former lyrical polemicism and introduced a new sarcastic skepticism which has produced a number of superficial experiments in his work.

**Emmanuil Reis, "Prysmerk realizmu" /The Dusk of Realism/**

A harsh criticism of realism in art by an emigre Ukrainian critic. Reis defines realism as a representation of reality which is by its nature always a misleading interpretation, because it sees only the obvious and as such is unnecessary in art. Art, according to this critic, must attempt to penetrate the secrets of reality. Art is the fruit of dissatisfaction with the status quo. As such, it criticizes more than it praises. On the basis of this assertion, Reis attacks social realism as a framework which precludes freedom of thought and interpretation.

**Arkadia Olenska-Petryshyn, "Vystavka kartyn Yuliana Kolesara" /An Exhibit of the Paintings of Julian Kolesar/**

Julian Kolesar is a painter who emigrated to the USA in 1968 from Jugoslavia. In reviewing his one-man show in New York in March-April of this year, A. Olenska-Petryshyn examines the artist's stress on decorativeness at the expense of his subject matter, and his use of theme and color as evocative rather than expressive effects.

**Myroslaw Prokop, "Prohrama likvidatsiyi chy zberezhennya imperiyi?" /A Program For the Liquidation or the Preservation of the Empire?/**

This is a commentary on the recently publicized "Program of the Democrats of Russia, Ukraine and the Baltic Nations". Following a review of the Program's main points, the author comes to the conclusion that although this document is definitely a step in the right direction, it falls short in that it does not unequivocally support national sovereignty for non-Russian nations. M. Prokop denies the need for a plebiscite under UN supervision to decide the fate of nations, the majority of which have long traditions of statehood. The author, although he agrees with the Program's proposals for evolutionary and peaceful measures at this stage, questions their effectiveness in finally eliminating communist dictatorship and Soviet colonialism.

3.

Volodymyr P. Stakhiv, "Chy spravdi 'mozhe statysya i tak'?" /Can It REally Happen?/

The author comments on an article by J. Mieroszewski in the Polish Kultura (April and May, 1970) published in Paris. on the possibility of Polish-Ukrainian alliance in case of a Sino-Soviet conflict. Stakhiv agrees with Mieroszewsky that hostile relations in the past should not preclude a Polish-Ukrainian understanding in view of the impending crisis in the Far East.

Pavlo Chernov, "Ukraina yak professiya. Lyst do molodoho chytacha Suchasnosty" /Ukraine as a Profession. A Letter to the Young Reader of Suchasnist/

This is an open letter to college graduates who are about to enter graduate studies urging them to consider Ukrainian studies as a career. The author emphasizes the practical aspects of such specialization and elaborates on the various means of adapting knowledge of Ukrainian material in any number of professions.

L. Vasyl'kivs'kyy, "Prychynky do istoriyi ukrayins'koyi dyplomatiyi v 1917-21 rokakh" /Notes on the History of Ukrainian Diplomacy in 1917-21/

The first installment of a memoir about Ukrainian diplomacy between 1917 and 1921 written by a contemporary.

R. Kupchynsky, "Shche raz pro zminy v komsomoli Ukrayiny" /Once More On the Changes in the Komsomol of Ukraine/

A short report on the changes in personnel in the Central Committee of the Ukrainian Komsomol which took place at the March Congress in Kiev. The author suggests that the replacement of Komsomol first secretaries in three industrial oblasts of Ukraine, may have some connection with the general unrest among Soviet youth.

Sylvestr Martyuk, "Pro netochnosti i pro shchyri slova" /About Inaccuracies and Sincere Words/

In this letter to the editor, the author praises B. Krawciw's article on the errors allowed in the recent "Smoloskyp" edition of Lina Kostenko's poetry, and W. Wowk's memoir about her recent trip to Ukraine.